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THANK YOU!

There were many, many helpful responses to the Editor's request for assistance in correcting our mailing list. As a result we hope we have approached more nearly our aim of delivering the Journal to every one who wants a copy and only to such. If there are still errors—wrong name, wrong address, or duplications—please give the Editor full information immediately.

ABOUT GOING TO ST. JOSEPH

To the wealth of suggestions given in our remarkable symposium, *Why Go to St. Jo*, the Editor has little to add. If after reading the contributions published on other pages of this issue, you are not determined to make your way to this year's gathering, no words of the Editor will move you. But possibly a comment here may aid you to appreciate somewhat better the significance of the enthusiasm and devotion of those letters. For, be it understood, no letter was printed unless the writer intended to suit actions to words and expected to be in St. Joseph. As you read, therefore, think not that these are ordinary "boosting" letters, written idly by mere coiners of words. *These writers will be there to greet you.*

As you study the contributions note the constant appearance of two types of reasons for going—the *getting* and the *giving*. Of the former, we shall not write because President Beattie's program is ample argument. But regarding what each one can give it needs here be said that there is herein contained one of the greatest needs of our profession. Musicians are primarily individualists—as in fact all artists must be. We and our music tend to become self sufficient; to believe that we must work out our own salvation. We are still nourishing the old theory of the age before railroads, telephones, newspapers, and books made us a nation instead of a loosely united federation.

Now those who are strong must bear the burdens of the weak. School music in some favored places has attained a high status—but in the great majority of places it is in a deplorably undeveloped state. Every member at St. Joseph means greater strength to our national efforts to help the cause of *school music in general*, not merely your system. Come, cast your bread upon the waters; it will surely return to you.

WHAT PROPORTION OF MEMBERS HAS YOUR STATE?

Here is the number of supervisors of music in the various states to whom The Music Supervisors' Journal is sent. How many of them are members of our Conference? Our treasurer, Karl W. Gehrkins, Oberlin, Ohio, will still enroll you—\$3.00 if you were not a member last year, \$2.00 if you were. And don't wait until you get to St. Jo before registering. Send your check or post-office order to him at once.

Alabama, 88; Alaska, 3; Arizona, 62; Arkansas, 126; California, 600; Canada, 14; Colorado, 138; Connecticut, 118; Delaware, 11; District of Columbia, 27; Florida, 54; Georgia, 146; Hawaii, 15; Idaho, 103; Illinois, 772; Indiana, 1,039; Iowa, 689; Kentucky, 121; Louisiana, 64; Maine, 169; Maryland, 57; Massachusetts, 325; Michigan, 489; Minnesota, 438; Mississippi, 119; Missouri, 352; Montana, 86; Nebraska, 233; Nevada, 15; New Hampshire, 80; New Jersey, 221; New Mexico, 51; New York, 608; North Carolina, 161; North Dakota, 159; Ohio, 724; Oklahoma, 159; Oregon, 81; Pennsylvania, 510; Rhode Island, 52; South Carolina, 73; Tennessee, 119; Texas, 413; Utah, 110; Vermont, 74; Virginia, 109; Washington, 186; West Virginia, 130; Wisconsin, 343; Wyoming; Kansas, 422; South Dakota, 119.

ELECTING OFFICERS AT ST. JOSEPH

At the Philadelphia meeting an amendment to the Constitution was passed which places large responsibilities upon the general membership. According to the new Article IV the members of the Nominating Committee are to be elected by an informal ballot of the active members of the Conference. These ballots are to be deposited with the Treasurer before noon of the second day of the annual meeting (Tuesday, April 5). Each voter is to write on his ballot not more than seven names, and from these the Executive Committee is to determine which seven have received the highest number of votes and is to announce the result not later than 10 o'clock on Wednesday. This elected Nominating Committee shall then on Thursday present the names of two members for each of the seven offices of the Conference and the active members present are by ballot to elect their officers for the ensuing year from the names thus presented.

This is a further attempt to make the control of our organization absolutely democratic. Each one of you has thus a direct part in the selecting of the officers, first through deciding who shall be on the Nominating Committee, and secondly making a choice from the two names presented for each office by this Nominating Committee. The only officers who hold over are four members of the Board of Directors. Moreover, no officers are eligible for a second consecutive term excepting the treasurer and the second vice president. The latter officer is designated as the Chairman of the Standing Committee on Publicity. For the last three years this has been construed as meaning the Editor of the Music Supervisors' Journal, which is our chief means of publicity.

The selection of officers and a wise rotation in office is one of the best means of making our organization effective. Each one of you should be giving careful consideration to this matter.

THE NEXT EDITOR OF THE JOURNAL

Your present editor, or 2nd Vice-President, is now in his seventh year as chief publicity agent for our Conference. It has been a great privilege to assist in the growth of our organization as it has developed from a provincial to a national group. He has no desire to avoid his share of the work necessary to enable our profession to take the place of power and esteem to which it is entitled. But he believes it would be wise if there were a change in editorship. New blood, new ideas are needed. He therefore sincerely hopes that a new Editor may this year be selected.

SUMMER STUDY

In the April number which will appear about April 25th we hope to present considerable information relative to opportunities for supervisors to do serious study during the summer. Our advertising columns are open to reputable schools and institutions at rates printed in the September 1920 Journal and obtainable at any time from the Editor. Several summer announcements are furnished this month. But we should like also to present a tabulated summary in a reading article. Will any of you, therefore, who are associated with the summer faculty of any institution which should be called to the attention of supervisors and teachers of music kindly send to Peter W. Dykema, Madison, Wis., by April 1st the following facts: (1.) name of institution; (2.) location; (3.) length of summer term; (4.) opening and closing dates; (5.) amount of tuition specify whether this is a lump sum for complete advantages or whether it is for a single course; (6.) courses to be offered, (a) definitely in school music, (b) in general musical lines, (c) in related subjects, (d) in general education; (7.) the name of the director or chairman of the work in school music. (8.) to

what academic goal does this summer study lead, i. e. a certificate, a diploma, or a degree; (9.) special advantages or opportunities not already enumerated; (10.) the name and address of the person from whom catalog or further announcements may be obtained.

WRITE THESE TWO LETTERS

Have you had the same experience that the Editor is undergoing? Listen, or rather, read! A year ago in Madison we had a Music Memory contest which proved so successful that we are now embarking upon our second one. Of course we choose good material and of course we choose material that has been recorded for the phonograph and the player-piano because we want people to hear the selections often at home. But we found last year and we are finding again this year that the listing of a record in a catalog by no means guarantees that we can get that record. The dealers say that the jobbers report that many of the better numbers are exhausted or in fact dropped from the list. The explanation given is that there is such a demand for the newer popular songs and dances that it is poor business to bother with the "classics".

Now, friends, here is our chance. Manufacturers will put out what they believe will make the best business in the long run. Let's convince them that it will pay them to produce material suitable for music memory contests. Will you, therefore, write to Mrs. Frances Clark, Educational Department, Victor Talking Machine Co., Camden, N. J., and to Mr. W. A. Willson, Educational Department, Columbia Graphophone Co., Woolworth Bldg., N. Y. City, and tell them that you want to be assured of an adequate supply of material for Music Memory Contests. The Victor and the Columbia companies do not, of course, supply all the material we shall need, but they are enough for a start. Moreover, the Editor knows that these two directors are thoroly in sympathy with our aims and will welcome your letters in strengthening the case which they will present to the managers of the production departments. So write your two letters and know that you are helping not only yourself but many other teachers who have not yet awakened to this need.

A POSTLUDE BY ABE MARTIN

A worthy comment on the preceding editorial is contained in some New Year's resolutions by Abe Martin which our good friend, E. B. Birge, of Indianapolis, clipped from one of his local papers and sent on to Madison.

Let's all resolve t' do all in our power t' discourage jazz music. There's a somethin' about saxaphones and trap drummin' that lures us on t' recklessness and license. Somehow we don't seem t' care what becomes of us while a jazz orchestra is rattlin' an' gruntin' an' shriekin'. We fergit home an' mother, unless mother happens t' be in th' crowd. But, anyhow, we fergit home. We feel tough an' bold. We dance with people we never heard of before an' we lounge about like a sorceress on th' Nile. Jazz records are in ever' home. Th' modern parlor smells like a star's dressing room—cigarette smoke, cosmetics, dandelion wine an' steam heat—a combination of fumes unknown in private life before the introduction o' jazz. Once we stop jazz, much o' th' demoralization now so common 'll die out. Let our mothers resolve t' slow down an' set an example for ther growin' daughters—oversee their dressin' an' warn them against th' pitfalls o' jazz music. The first impulse when a jazz orchestry begins t' mumble an' squeak an' rattle is t' kick up, or hug some one, or shimmy, or git fresh. What else is there t' do t' such music? Nobuddy ever sat still an' listened t' a jazz orchestry.

"The Peace Pipe" by Converse, the main choral number in our St. Joseph program, may be obtained from the publisher C. C. Birchard and Co., Boston, Mass., at the special price of 50c a copy.

In addition to the "Peace Pipe" we shall have plenty of singing from our own collection "Twice 55 Community Songs", both formal and informal.

THE JOURNAL FUND

The Editor is in doubt! Shall he be pleased or otherwise? Many contributions have come in, most of them have been for a larger sum than he suggested, and in almost every case the sender had taken time to write an appreciative letter regarding the value of the Journal. Surely these are reasons for being pleased. But consider, friends! Eleven thousands copies go out and only about two hundred people have sent in any contribution whatsoever. What would you say if you got a 2% response? In other words the Editor would like mightily to have some reaction from those who don't react. And yet, consider the quandary, as soon as they react then they have ceased to belong to the non-reactors! Well, come on, and say you have been a has-been but you are now and will continue to be a be-er!

CONTRIBUTIONS TO THE JOURNAL SINCE JANUARY ISSUE

Twenty-five Cents

Anna E. Adams, Erie, Ill.; Frank Percival, Indianapolis, Ind.; Eleanor Tenner, Butte, Mont.; Miriam B. Nicholson, Sparta, Mich.; Ruth Speir, Buffalo; Mrs. Dora Gregg, Birchdale, Minn.; Mrs. C. A. Brewer, Barnum, Minn.; M. Anita Yates, Osage, Iowa; Frances L. Walker, La Junta, Colo.; Elizabeth M. Combe, Muskegon, Mich.; Nan Guthrie, Aronmore, Pa.; Ina Britton, Bloomsburg, Pa.; Bertha D. Hughes, Utica, N. Y.; Graec Van Dyke More, Urbana, Ill.; Eula R. Smith, Sapulpa, Okla.; Mary H. Burns, Tarrington, Conn.; Irene Polsley, Omaha, Neb.; Mildred Wentz, Oberlin, Ohio; Louise Gildemeister, Oberlin, Ohio; Erva E. Skinner, Oberlin, Ohio; Mary J. Kelso, Oberlin, Ohio; Kathleen M. Danehy, Utica, N. Y.; Margaret M. Dolin, Utica, N. Y.; Helen M. Treible, Utica, N. Y.; Ella C. Plumb, Utica, N. Y.; Jean E. Sharp, Utica, N. Y.; Agnes J. Dwyer, Utica, N. Y.; Joan McRitchie, Utica, N. Y.; Mary Louise Luttiger, Utica, N. Y.; Harriet A. Puffer, Utica, N. Y.; Hazel Seaman, Frankfort, N. Y.; Frances Horschele, Utica, N. Y. Total \$5.50.

Fifty Cents

Vogel Shell, Manly, Iowa; Walter Frederick, Oberlin, Ohio; Mrs. Amy P. Cutting, Battle Creek, Mich.; Emma C. Diehm, Reno, Nevada; Vida St. C. Cleveland, Chester, Pa.; Gola, F. Baker, Hibbing, Minn.; Ruth M. Phillips, Joplin, Mo.; F. E. Lynch, Chicago, Ill.; Nellie Falkeid, Fosston, Minn.; Melvia Danielson, Duluth, Minn.; Hattie Woodruff, Piqua, Ohio; Clara H. Burroughs, Washington, D. C.; Mrs. E. S. Reider, Oberlin, Ohio; Oliver Gerrish, Oberlin, Ohio; Mrs. Clara Moore, Oberlin, Ohio. Total, \$8.00.

Seventy-five Cents

Lucy A. Baker, Whitewater, Wis.

One Dollar

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Two Dollars

Effie Harman, South Bend, Ind.; M. Paysen, Hebron, Neb.; Sovohy Clive, Little Rock, Ark.; Wm. Breach, Winston-Salem, N. C.; Sudie L. Williams, Dallas, Texas; Albert Waterbury, Oberlin, Ohio; Lucille M. Culley, Oberlin, Ohio. Total \$14.00.

Three Dollars

John J. Dawson, Montclair, N. J.; Hulda Stenwall, St. Louis, Mo. Total \$6.00.

Five Dollars

T. P. Giddings, Minneapolis, Minn.; Franz J. Strahm, Bowling Green, Ky; J. Powell Jones, Cleveland, Ohio. Total, \$15.00.

Seven Dollars

L. L. Newell, Eliasville, Texas. Total, \$7.00.
Summary—22 Quarters, \$5.50; 16 Half Dollars, \$8.00; 39 One Dollars, \$39.00; 1 Seventy-five Cents, \$.75; 7 Two Dollars, \$14.00; 2 Three Dollars; 3 Five Dollars, \$15.00; 1 Seven Dollars, \$7.00. Grand Total, \$94.25.

Save the treasurer's time by sending your dues to him at Oberlin now.

The best preparation for daily enjoyment of the Conference is a full eight hours sleep each night.

Organize your state groups so that we shall give you due credit.